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"PAUL KAUVAR'S DREAM."

WRITTEN FOR THE NEW YORK CLIPPER.

A hundred veils signed today, and each one for a head;
A hundred souls that breathe tonight to number with the dead;
Good work, Kauvar, and Sanson will be ready with the dawn,
La Guillotine has much to do since Liberty is born.
Long hours had paled the deputy, as he slumbered in his chair,
And the sweat stood cold and damp upon the face that once was fair;
Pictures of peaceful home now passed before the sunken eyes,
Visions of golden dells and hills that touched the amber skies.
A smile crept o'er the haggard face. He thought he stood once more
Gazing across the meadows from a vine clad cottage door.
"She comes!" he murmured in his sleep. "The form so pure divine,
The face so fair, the heart so true, tomorrow will be mine."
But gradually the scene is changed, and darkness fills its place;
The pale moon struggles through the clouds, and shines upon his face;
His eyes start from the sockets as they gaze upon a scene:
A multitude has gathered at the deadly guillotine;
Sanson, with naked arms and breast, upon the scaffold stands,
A smile upon his fiendish face, and blood upon his hands.
"Drive up the damned aristocrats!" with brutal voice he cries;
"A hundred heads must face before another moon shall rise!"
"Liberte, Fraternite, Egalite!" What does the legend mean?
Sleep on, Kauvar, and feast your eyes upon the bloody scene!
Slowly the victims mount the steps and stand upon the floor,
Calmly they look upon the sky they soon shall see no more.
And now the engine goes to work and shows its fearful power;
Twelve heads fall in the basket ere Saltpetriere strikes the hour.
But still they come! La Guillotine is working wondrous well,
'Tis sending souls to heaven by the road that leads from hell.
Now Sanson stoops; he lifts a head and holds it by the hair.
Look! Kauvar doesn't know that head—that face so young and fair,
Nor recognize those glassy eyes that once were bright and blue.
Didst ever press those lovely lips with kisses fond and true?
A shriek that rent the granite walls burst wildly o'er the gloom.
The headless trunk of Dian seemed to float about the room.
As morning dawned a guard with musket forced the chamber door,
And found the citizen Kauvar stretched senseless on the floor.
H. ANTOINE D'ARCY.

EGYPT.

WRITTEN FOR THE NEW YORK CLIPPER.
BY AGNES SOUTHWARD.

Egypt came to us in a very mysterious manner, on the morning of Dec. 14, 1888, when the little town of Wahkesha, Wis., was iron bound with snow, the result of a three days' heavy storm. I had risen much earlier than usual, with the intention of clearing the walks before breakfast. I opened the front door and found her lying in a huddled heap on the porch, with her upturned face as still and as white as the snow flakes which it pressed.
From that day she became a resident in our humble home. My mother and the dear little grandmother adored her, and I—poor, foolish fellow—would have cheerfully died for her.
We called her Egypt, because, with her dark hair and eyes, she was very like a wanderer from the banks of the historic Nile, and we did not know her name. In fact, we knew nothing at all about her, and that was all sufficient.
She was not beautiful, if regular features constitute beauty, but she had the finest face I ever saw. I never looked at her without recalling this little fragment from "Lucile":
"Some faces show the last act of a tragedy in their regard;
Though the first scenes be wanting, it yet is not hard to divine, more or less what the plot may have been, And what sort of actors have passed o'er the scene."
That Egypt had a history, and a sad one, we never doubted; but what that history was we never sought to know.
She was very fair and fragile, and day after day she would lie on a sofa before the open grate, with her thin hands crossed on her bosom, and her mournful dark eyes bent on the fire, as though seeking to read in the glowing coals some part of a past romance.
We tried to put the thought from us that she was rapidly failing, and that the thread of human life would soon slip from her feeble hold.
Egypt dead! What would life be to me, Kenneth St. Aubyn, without her? I was only twenty-three, and I loved her with all the warmth and fervor of a first real passion. But I did not tell her of my love. I knew she would never be more to me than a friend, yet, with all a lover's dread, I would have given my life rather than have her told me so.
"Kenneth," she said, one evening, abruptly breaking the silence that had lasted for more than an hour, "will you bring me my ebony casket, please?"
I obeyed with alacrity, and, on handing it to her, was surprised to find she intended opening it. On the morning when I had first found her lying on our porch, she had held this same casket tightly

clutched in her stiffened fingers. Many times since then, pursuant to her request, I had brought it to her from the little shelf in her room on which it always stood, but never to my positive knowledge had she evinced the slightest disposition to open it.
Now, to my amazement and relief—for I confess the contents of that mysterious box had often puzzled me greatly—she drew a tiny key from her bosom, and inserted it in the lock. The little lid, curiously carved and studded with gems, flew back, revealing a quantity of pink cotton. This I eyed attentively for a moment, vaguely wondering what it covered; then, quite suddenly, an unaccountable sensation of dread seized me, and, grasping her hand, I cried imploringly:

lover. It is growing very dark, Kenneth, and the wick in that lamp needs trimming. Ah! 'twas the old, old story. He was handsome, and I—I—It is so cold, Kenneth. Stir the fire please, and bend lower, I cannot see your face. The little casket—take it—I will tell you all. Give me your hand, so; I—
Her voice died away in a sobbing sigh, and presently the death rattle sounded in her throat. She gasped once—twice—thrice. Then all was still!
Egypt was dead!
I rushed to the door, and called loudly for help. My mother and grandmother came hurrying in, with white, scared faces. I pointed to the slender figure on the couch, and, grasping the little casket—

I clenched my hands convulsively, and the veins swelled like whip cords on my forehead.
One by one I placed those things, which to Egypt had been treasures, back into the casket, and closed and locked it.
We buried her on Thursday, and the ebony box was in her coffin. As the men were filling up the grave, I tossed the key belonging to it among the clouds of earth, and turning away, heart sick, soul weary, I thanked God the secret of her life was buried with her.
"Oh my love—my Egypt! Thou art mine by the right of my honest love. Though one man wronged you, another will vindicate your honor, by giving you all he has to give—his name!"

friends, while retaining her hosts of old admirers. Her recent tours in "The Waifs of New York" have proved quite successful, and she is still traveling in that piece, under Harry M. Williams' management.

"STOICISM."

WRITTEN FOR THE NEW YORK CLIPPER.

Let nothing phase thee.
The river of time silently floweth;
What does it bring?
Sunshine and shadow, sorrow and laughter
Alike to the peasant and the king.
Hast thou been wronged?
Thou art not the first—
Who has not tasted
Of treachery's cup?
Life is but a day, and thee and the wronger
May lie side by side.
When thy day is up.
Art thou unhappy?
Cease to remember, forget all but what
Seemeth good to thy soul.
Neither crushed by the present or fearing the
future,
Prepare for the last gate—
Make ready thy toll. EARLE REMINGTON.

SARDOU AND "CLEOPATRA."

It is not altogether fair to credit Victorien Sardou with the entire authorship of "Cleopatra," as is generally done in the public mind, for he has a collaborator in the person of Emile Moreau, who, indeed, is chiefly responsible for the writing of the play at all. Nor did the idea originate with either of the two Frenchmen who have carried it into execution. It was suggested first to Sarah Bernhardt by Henry K. Abbey, during her last tour in this country. There was a Cleopatra rage, so to speak, in America at that time. It opened Mr. Abbey's eyes to the possibilities of the part in the hands of an artist like Bernhardt, and he at once suggested to her the creation of a Cleopatra. The idea struck the actress favorably, but she had no notion of playing Shakespeare. She must have a Cleopatra of her own, and Sardou must provide it, and the minute she encountered the famous French playwright in Paris, the morning after the production of "La Tosca," she astonished him with the peremptory order: "Make me a Cleopatra. Don't let me leave France again without a Cleopatra."
"But," replied the surprised author, "a Cleopatra is not the work of an instant. I have never thought of the subject. Give me time to consider it. We will see what can be done."
This was not in harmony with the feelings of the impatient artist. She kept importuning Sardou with the one demand—"Give me a Cleopatra." Sardou read all the authorities on the Egyptian Queen, studied Shakespeare's play, and concluded that there was nothing in Cleopatra fitted to exhibit the genius of Bernhardt, and so he told the actress. In the meantime, however, other dramatists had heard the appeal, and one day Moreau presented to Bernhardt a manuscript.
"Madame," he said, "I have made a Cleopatra for you. Read it."
The next day she returned the play to Moreau. "It is very good," she said, "but it is not complete; something is wanting." "What is it?" asked the disappointed author. "I don't know," was the consoling answer; "Sardou is the only person who can tell you."
Moreau took his manuscript to Sardou. The famous dramatist took the play to read, intending simply to give his opinion of it to Moreau, with such suggestions as might occur to him, but he soon saw that Moreau had found what he had failed to discover, a Cleopatra for Bernhardt, and from an adviser of Moreau he became an enthusiastic collaborator. He rewrote one scene, then another, and finally he dropped Moreau's text altogether, so to speak, in the waste basket, and re wrote the entire play, making a drama in which Moreau no longer recognized his own child. This was precisely what Bernhardt had planned.

OBEEDIENCE TO THE DEATH.

The editor of *Gill Blas*, in his last issue, vouches for the truth of this story: Napoleon I was entertaining the Czar Alexander and the Prussian King at breakfast at Tilsit, when the conversation turned on loyalty.
At the suggestion of the Prussian King a test of devotion was agreed upon. The royal party were breakfasting in the fifth story of a building that faced a paved street. Each member was to call in one of his soldiers and command him to jump from the window. Napoleon made the first test.
"Call the Gardiste Marceau," he commanded, and Marceau appeared.
"Will you obey any order I give you?" asked Napoleon.
"Yes, sire."
"Blindly, whatever it is?"
"Blindly, sire."
"Then jump out of that window."
"But I have a wife and two children, sire."
"I will care for them. Forward!" And the Gardiste Marceau, with a military salute, walked to the window and leaped out.
"Call a private of the body guard," ordered the Czar, whose turn came next. The soldier came.
"What's your name?"
"Ivan Ivanovitch."
"Well, Ivan, just throw yourself out of that window."
"Yes, father," answered the guardman, and he did it.
"Command the bravest of my soldiers to come here," said the Prussian king to his servant. A six foot uhlán, with a row of orders across his breast and a scar on his forehead, entered.
"My friend," explained the king, "to show their loyalty a French and a Russian guardman have jumped at command from that window. Have you the pluck to do the same?"
"Is it for the Fatherland?"
"No."
"Then I refuse to do it."



"Egypt!"
"Well!" she queried, with one of her sad, sweet smiles.
"I don't want to know anything about you, or the contents of that casket. I—I—"
"But it is only right that you should know, Kenneth," she interposed, gently. "You have been very patient—you and your dear people—and I feel it is my duty to acquaint you with my true name, and, part, at least, of the story of my life. I shall not be with you much longer, and—"
I threw myself on my knees beside her couch in an agony of grief.
"Don't talk of dying, Egypt! I can't give you up. I—I love you!"
The words were uttered, and no power on earth could recall them. She grew white, even to ghastliness, and said, pathetically:
"Not that, Kenneth—not that! Don't let me die with the thought that the cloud which has hung so long over my life has darkened yours."
"There is no cloud!" I exclaimed passionately.
"There is no cloud, oh, Egypt, except of pleasant memories, and—shall I say it?—hope."
"No, no—God forbid! I—I—Listen! My name is Dagmar Bandel, and I am one hundred years old. Don't look so incredulous! You see, I reckon my age as Father Ryan did—by tears. If I counted the months since my birth—I am not sure, because it has been so long since I measured my life in that manner—but I think they would make a total of thirty-five years. I have been actress, preacher, lecturer, teacher of elocution—in short, almost everything. I was left an orphan at an early age, and, bravely fought my battle with the world until a few short months ago. One of my old Professors used to call me 'The Child of Inspiration.' But if I ever did possess a divine gift of any kind, it has brought me no success, because, instead of driving my art, I allowed my art to drive me."
She sighed heavily, and the beautiful eyes filled with tears; but she brushed them impatiently away, and went on:
"About four years ago I joined a theatrical company, and assumed the leading role in the play 'Camille.' He—he took the part of Armand, my

her last bequest to me—I staggered from the room and up the stairs.
I sought my own chamber—unlighted, save by the flitting glow of a grate fire—and, sinking into a chair, remained seated there for hours, watching, in a dazed fashion, the fantastic shadows that came and went upon the wall. I was too stunned to think. Ever and anon my lips formed the word "Egypt," but no sound came from them.
Thus the night wore on, and the dawn broke. When the sun was about two hours high its bright rays, streaming in at my window, fell full upon the jeweled lid of the casket, which I still held. At first I watched the glow and sparkle of the gems mechanically; then, with increasing interest, and finally coming to myself with a start, I remembered Egypt's words: "Take it—I will tell you all."
I opened it with feverish haste, and tossed the cotton impatiently aside. The first thing that met my gaze was a small photograph case, and, as I lifted it up, it came open, revealing the likenesses of three persons. The first was Egypt's; the next, that of an infant, evidently taken after death, and the third was lying on a couch with closed eyes and folded hands; the third was my—my brother's! "Merciful God!" I cried, and my brain reeled.
It was not accident, then, that brought Egypt to our door. My brother Delemere, whom none of us had seen or heard from for years—who, indeed, had left our humble home in anger many long years ago—he, then, was the principal actor in the tragedy of Egypt's life! She had come to us because we were his people—come to us broken down in health, utterly destitute. Had we, by our love and kindness, unconsciously repaid some debt which he owed her?
A horrible thought burned its way into my brain. I caught up the casket eagerly, and examined the remainder of its contents. Only a few faded flowers; a bracelet, with the words: "From Delemere to Dagmar," engraved upon it; a baby's blue knitted sock, and three or four letters. These I opened and read. What a story they contained—the story of a man's peridy, a woman's shame, a tiny grave and a broken heart! She had loved "not wisely, but too well."

Today, in Wahkesha's quiet church yard, there is a green grave, marked by a slender column, which bears this simple inscription:

EGYPT.
BELOVED WIFE OF KENNETH ST. AUBYN,
DIED MARCH 14, 1889,
Aged 35 years.

KATIE EMMETT.

The very merry soubrette whose portrait we present this week was born at Philadelphia, in 1859, and made her debut on the stage in that city, at what is now the Central Theatre, under the management of the late J. K. Mortimer, during the season of 1874, as soubrette in the stock, the next season appearing in the same line of business, at Washington, D. C., under the management of J. P. Rogers, at the Comique. She was then billed as Katie Howard. This was followed by an engagement at the National, in that city. The next season she played a short engagement with Col. Sinn, at the Front Street Theatre, Baltimore, doing a turn of serio comic songs. In the latter part of the same season she returned to the Grand Central, Philadelphia, where she first met her subsequent husband, the well known William Emmett. After their union, she remained in the profession, playing at Tony Pastor's, this city, and other theatres, and joining for a short season the Pastor & Leavitt Co. on the road. Leaving that show with her husband, they went to Chicago, where she continued in the stock as leading soubrette, under her husband's management, making the chief hit of her career as Willie the Bootblack, in "The Waifs of New York," a play which her husband purchased from O. B. Collins, and which Mrs. Emmett retains. On the sale of the lease of the Chicago Academy to Daniel Shelby, Mrs. Emmett retired to private life, and seldom emerged therefrom during the life of her husband. She reappeared before the public at Grenier's Garden Theatre, Chicago, July 11, 1887, as Mary Atwood, in "The New Karl." Mrs. Emmett then decided to again re-enter the profession permanently, and for three years she has been winning new

MICHIGAN.

mainly closed for divers reason. The Academy, still remaining dark for a week, presented "Beacon Light" Sept. 28 for two performances, followed by Edwin Mayo Oct. 5-8.

THE DAVIDSON THEATRE had no attraction last week. The "Edwin Mayo" Barrett for six nights. Strauss' "The Merry Widow" Sept. 28-30.

RIOLO OPERA HOUSE—Ullie Akerstrom comes Sept. 28-30 (the first time). The company gave satisfaction to large audiences. "The Fairies" 5-7.

STANDARD THEATRE—J. D. Clifton played to moderate large audiences last week.

THEATRE—After a week's nap, the house opened Monday, Sept. 28, with "The Kindergarten." T. Ross Hill Burroughs Oct. Oct. 6-11.

WINDMILL THEATRE—The first performances of the new attraction series was given Sept. 21, when "Countess" was repeated, 28, 29, and "Dr. Klammer" Oct. 1-3.

LATVIA CO.—The company will be heard at Stadt Theatre, Oct. 2, in a song recital. The members of Lawrence Barrett's Co. spent last week rehearsing at the Stadt Theatre, and will be heard at the same engagement. . . . The Rockford Weber Concert Co. appear at Lincoln Hall Oct. 9. . . . Marie Kewlin was booked Sept. 28 by members of the Wilbur Opera Co. The management of the Stadt Theatre, Richard, Wobbe Wachtner, tendered Capt. Fabst a banquet 28.

MISSISSIPPI.

Vicksburg.—The Georgia Minstrels played good business Sept. 19. Coming: "A Tin Soldier" Oct. 4. "A Legal Wrong" 10, 11. "The Fast Mail" 16, 17. "Twelve Temptations" 21. Frank Mayo 24, 25. . . . Barrett & Bailey's advance car, No. 1, was here Sept. 24. The circus comes Oct. 18. . . . The owners of the theatre in Vicksburg, formerly with the Chicago Opera House, as manager.



STAR continues "The Senator," in which W. Crane and his excellent company are nightly sitting very large audiences. In regard to a recent injunction was to the owners of the Mr. Crane's "The Senator" will be seen at certain times for which contracts were made with other attractions, Charles Burnham, act-manager of the theatre, says: "Last Spring, 'The Senator' was so popular that the company went to attempt to secure for the continuation of its run by inducing the Jefferson and Florence to play elsewhere during the time they had finally held up us. When Mr. Moss decided it would be policy for 'The Senator' to continue in this season for a prolonged period, we set out arranging to this end with Jefferson and Florence, Fanny Davenport, the Hanlons' 'Superba' and Marie Walnwright, who all had contracts with us. When Mr. Moss decided to continue, we thought, had all been in some cases, ally; in others, by the formal cancellation of contracts. When, however, 'The Senator' is more started on its new career, we are suddenly re-informed that the company is to stay in the hands of Miss Walnwright. We have every intention of doing what seems to us right and probable, but Mr. Moss is determined that the interests of Mr. Crane, who made his contract with us, shall be protected. He is allowed to suffer, but I think we can be enjoined. We shall make a spirited fight, and I fail to see how we can help ourselves."

EDMUND C. STANTON, director of the Metropolitan Opera House, G. Shanks, Louis N. Megargear, manager of the American Literary Association; try E. Wallace, of Broadway Street, and L. H. Shanks, ruler of the National Press Intelligence Co., incorporated the "Dramatic Management Co." for the purpose of the production is the production of original plays before audiences of managers critics only, free of cost to the authors. The company will not have a theatre of its own. It will be housed in the production of the authors, managers and critics. There are many plays of merit. Mr. Stanton, "whose authors cannot afford to place them. All plays that are submitted to us are considered by competent readers. Those of us which are produced by the authors of the 'Theatrical News', charged by Rudolph Aronson, manager of the Casino, with libel, was concluded Sept. 23, at the Tombs Police Court. Thomas Brady, for the defence, asked for an adjournment, on the ground that the case was not yet decided. David Leventritt, for the plaintiff, opposed adjournment, and Justice Smith decided that the case go on. Rudolph Aronson resumed the witness stand. After many questions by Mr. Brady, the stockholders of the New York Concert Co., did not receive their portion of profits, and that Casino and its companies were run for Mr. Aronson's benefit, the further hearing of the case was adjourned to Oct. 1.

AN ORDER has been issued from the Fire Department to the managers of the several theatres in the city, informing them that the Department will enforce the law requiring that more than one line of seats in the theatre be kept open for the use of last rows of seats. In theatres playing great seasons, such, for instance, as "The Merry Monarchs," at present, if the law is carried out strictly, the effect will be to reduce the number of seats. Managers are somewhat worried about the strict enforcement of the rule, and it may lead to strained relations between the managers of some of the theatres and the Fire Department if the rule is enforced too strictly.

EVANS & HORN'S "PARLOR MATCH" Co. continue their very successful season at the New Park, where they will remain several weeks yet. The merry play is being constantly refreshed by musical and comedy interludes. The new production, "The Good Old Times," by Col. W. E. Sinn's Co., is in third and final week at the Fourteenth Street. After all round performance of melodrama in its best picturesque form has not been witnessed in this city for many years, the success of the play is likely to have a very profitable run. On Oct. 6 the Fourteenth Street will be the scene of the premier of "Blue Jeans," Joseph Arthur's comedy, for which Manager Rosenstock has produced a new scenic arrangement. The "Inspector," a local melodrama by Will R. Wiley, will follow in November.

AT THE RIZOT, the Howard Athenaeum Co. entered their second and closing week Sept. 29, to an excellent house. The hit actives by Paul Cline, Dutch Daly, the Bolsetta, Bob Slavin, Conroy Fox, and others of this cleverly constituted company are well worth placing on record. On Oct. 6 Cassella's Comedians return for a month's revival of "The City of Dreadful Night" at the Lyceum. It is assured of a warm welcome and a substantial financial triumph.

"GOOGLES" will be withdrawn from the Fifth Avenue on Oct. 4. On the 6th Louis Adrich will produce a fortnight's engagement in "The Editor." Kendalls follow 20, making their American reappearance, with a partly new company.

THE MERRY MONARCH, by the Francis Wilson Opera Co. is in its last week at the Broadway, and the London Musical Comedy Company, which the Agnes Huntington Opera Co. make their American debut, singing "Paul Jones" for the first time in this country.

THERE is no change in the even and prosperous course of "The Fair" at the Lyceum. The English Burgess audiences are uniformly large and huskily.

THE RED HUSBAND, it is now definitely known, will remain at Palmer's until Oct. 1. The Jefferson Theatre, which has been at the Lyceum, after which, on Nov. 10, comes Mr. Willard, an English actor, in "The Middleman," for seven weeks.

THE LITTLE THEATRE is dark this week and will remain so until Oct. 6 (Tuesday night), when the stock company make their reappearance, presenting "New Lamps for Old" for the first time in America.

ALL THE COMPOSERS OF HOME" is still a good thing at Palmer's thirty-third street. On Oct. 10 it will be followed by "Men and Women," a new comedy drama by David Belasco and H. C. Miller, which will then be acted for the first time any stage. Charles Frohman's Co. will present a new play, "The House of the Dead."

"AGORACHITR," a Greek tragedy by Charles T. Kent and Alex. W. Brayley, is to be done at an amateur's instance at a Broadway theatre early in November. Charles Hager will play the title role. Brayley, who is a well-known newspaper writer, has been in town perfecting the arrangements.

"MINK, ANGOT" is in its final fortnight at the Lyceum. "Poor Jonathan" will be sung for the first time Oct. 14, by the Lillian Russell division of the Lyceum's forces.

STANDARD THEATRE.—This house was dark Monday night, Sept. 29, for a final rehearsal by the Helen Murray Co., of Sydney Rosenfeld's local society drama, "The Whirlwind," which on 30, as THE PRINCE OF THE CITY, by the Boston Opera Co., will be performed on any stage. We give a synopsis of the plot on another page. Miss Murray's city engagement is for several weeks.

THE WILL OF JOHN A. DUFF, father of James O. Duff, and John J. Duff, of the late Augustus Duff, was offered for probate on Sept. 24. It was executed July 29, 1861, and names the widow, Mary Duff, as sole executrix. Each of the children receives \$1,000. The remainder goes to the widow for her maintenance. The estate is valued at \$100,000, and among the children, or their heirs. Mr. Duff was manager of the Standard at the time of his decease.

FAY TUMPLETON filed a formal claim Sept. 24, in the United States District Court, demanding possession of the diamond set for non-payment of the same. She said she pledged them in Europe, and sent the money to Paris to redeem them.

WILLIAM M. RUSCHAUER has brought an action against Manager Charles E. Locke, to recover on a promissory note for \$5,000, dated Nov. 1897, and payable three months thereafter to Reichmann Co., whom Mr. Ruschauer succeeded in business. The note was given in payment for photographs to be used by Mr. Ruschauer in advertising. The latter's defense is that the photographs are attached to the body and not suitable for purposes of display. On Sept. 12 Justice Lawrence granted an order placing the title of the case on the coming short case calendar.

DORIS' EIGHTH AVENUE THEATRE.—The Russian Opera remains this week. They are quite intelligent, and perform a realistic wrestling match with their winners. The Roemlich Family, who perform upon a number of musical instruments in a skilful manner, are making a good comeback this week. Their act is the most pleasing one. Mora, an expert juggler and balancer, made his first appearance here this week. Crawford, who is almost a complete orchestra in himself, appears in the curio hall. The different musical instruments are attached to his body in a novel manner, and the music produced by him is very pleasing. Prof. Fitzgerald has become very popular in his comical Punch and Judy. Merzoni's Massachusetts Merry-makers occupy the stage downstairs this week.



RHODE ISLAND.



More New Records.

The cyclists who remained at Peoria, Ill., after the close of the annual race, again attacked the records on Tuesday, Sept. 15. The weather was not quite so favorable as on the preceding day, nevertheless some remarkable performances were accomplished. The first record attacked was the uncyclered record at five miles, which Bert Myers had made on the 10th inst. This was done in 10m 56.4. After Myers' attempt, C. K. Kings had a go at the safety record of 2m 38.4, and wind interfered with him, and he could do no better than 3m 35.4, which is the record at the half, 1m 13.4, and at the three quarters, 1m 56.4.

H. K. Laurie next attempted to beat the pneumatic tire safety record of 2m 32.4, made by himself at Hartford. He rode the quarter in 35.4, beating the old record of 4m. The half mile was covered in 1m 15.4, the previous record being 1m 18.4. At the three quarters Laurie cut the record from 1m 54.4 to 1m 24.4, and at the mile he cut his record from 3m 35.4 to 2m 27.4, which is the best time ever ridden on any form of cycle.

The final attempt of the day was a trial by Myers and Laurie, against the two mile tandem safety record of 4m 21.4. The pair rode the mile in 2m 35.4, and the two miles in 5m 15.4. The time was set by A. Miles, Chicago, W. R. Troy, New York, and R. H. Starn, Peoria, Referee, F. H. Prial.

Our latest foreign arrivals bring accounts of additional slaughter of records on Sept. 15. The weather was not quite so favorable as on the preceding day, nevertheless some remarkable performances were accomplished. The first record attacked was the uncyclered record at five miles, which Bert Myers had made on the 10th inst. This was done in 10m 56.4. After Myers' attempt, C. K. Kings had a go at the safety record of 2m 38.4, and wind interfered with him, and he could do no better than 3m 35.4, which is the record at the half, 1m 13.4, and at the three quarters, 1m 56.4.

A series of fresh records for grass were piled up by Howard, Archer, Stroud and Omond at the annual Fall meeting of the Rockland County Wheelmen, at London, Eng., Sept. 13. Toward commenced by riding three miles in the ten mile scratch race, for ordinary bicycles, in 3m 50.4, and J. Omond wound up by covering the ten miles in 30m 35.4. At the same meeting F. J. Archer made a successful raid on the ordinary quarter mile record, for roadsters, by covering the distance in 37.4, and in the mile ordinary handicap the same rider, starting from scratch in the first heat, rode three quarters of a mile in 2m 35.4, which is ahead of the previous record. On Sept. 15 P. C. Wilson, of the Bath Road, Oxford and Brighton Rammers' Bicycle Club, in state, have beaten the previous record of 2m 41.4, his reported time being 2m 41.4. The course was from Hitchin to Peterborough, on the following day, the same rider, in the mile ordinary, attempted to beat the record of 1m 13.4, which was set by End and Exeter, Eng., made by Mills, and they succeeded, lowering the old figure by fifty-seven minutes.

Rockland County Wheelmen.
The members of this organization held their annual Fall races at Spring Valley, N. Y., Sept. 26. The meet took place on the half mile trotting track, which was very muddy, interfering greatly with the work of the club wheelmen who took part in the contests, and preventing fine performances. Summary:
One mile ordinary.—Arthur A. Zimmerman, N. Y. A. C. first, in 3m 35.4; Charles M. Murphy, N. Y. A. C. second, in 3m 40.4; Louis L. Clarke, N. Y. A. C. third, in 3m 45.4.
Half mile.—Members of the Rockland County Wheelmen—Norman Gardiner first, in 2m 25.4; John D. Oakley second, in 2m 30.4.

Road Racing in Pennsylvania.
The road race over the twenty-one mile course from Myerstown to Reading, under the auspices of the Penn Wheelmen, of Reading, Pa., Sept. 20, proved to be a very successful bicycle event. Several hundred wheelmen were present from all over the state, and the race was taken to the starting point by special train, and given an opportunity to view the race from the line of the Reading, Pa. road, which was the course to a point close to Reading, where the visitors were driven to the finish in time to see the victor arrive. The previous record for the race was held by W. I. Wilhelm, of Reading, in the previous year. The tollgate was set for the race, and the time made by each: W. Van Wagoner, Newport, R. I., 1h 17m; W. C. Seeds, Wilmington, Del., 1h 18m; Charles M. Murphy, N. Y. A. C., 1h 19m; W. R. King, of Reading, Pa., 1h 20m; W. E. P. Elton, of Wilmington, Pa., 1h 21m; Edward F. Harris, of Reading, Pa., 1h 22m; Clarence Elliott, of Wilmington, Pa., 1h 23m; E. A. 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Whitner, of Reading, Pa., 8h 46m; Charles Dougherty, of Reading, Pa., 8h 47m; Charles King, of Reading, Pa., 8h 48m; W. I. Wilhelm, of Reading, Pa., 8h 49m; W. C. Seeds, of Wilmington, Del., 8h 50m; W. R. King, of Reading, Pa., 8h 51m; W. E. P. Elton, of Wilmington, Pa., 8h 52m; Edward F. Harris, of Reading, Pa., 8h 53m; Clarence Elliott, of Wilmington, Pa., 8h 54m; E. A. Keyport, of Reading, Pa., 8h 55m; George R. Adams, of Reading, Pa., 8h 56m; Geo. C. Whitner, of Reading, Pa., 8h 57m; Charles Dougherty, of Reading, Pa., 8h 58m; Charles King, of Reading, Pa., 8h 59m; W. I. Wilhelm, of Reading, Pa., 9h 0m; W. C. Seeds, of Wilmington, Del., 9h 1m; W. R. King, of Reading, Pa., 9h 2m; W. E. P. Elton, of Wilmington, Pa., 9h 3m; Edward F. Harris, of Reading, Pa., 9h 4m; Clarence Elliott, of Wilmington, Pa., 9h 5m; E. A. Keyport, of Reading, Pa., 9h 6m; George R. Adams, of Reading, Pa., 9h 7m; Geo. C. 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Whitner, of Reading, Pa., 9h 52m; Charles Dougherty, of Reading, Pa., 9h 53m; Charles King, of Reading, Pa., 9h 54m; W. I. Wilhelm, of Reading, Pa., 9h 55m; W. C. Seeds, of Wilmington, Del., 9h 56m; W. R. King, of Reading, Pa., 9h 57m; W. E. P. Elton, of Wilmington, Pa., 9h 58m; Edward F. Harris, of Reading, Pa., 9h 59m; Clarence Elliott, of Wilmington, Pa., 10h 0m; E. A. Keyport, of Reading, Pa., 10h 1m; George R. Adams, of Reading, Pa., 10h 2m; Geo. C. Whitner, of Reading, Pa., 10h 3m; Charles Dougherty, of Reading, Pa., 10h 4m; Charles King, of Reading, Pa., 10h 5m; W. I. Wilhelm, of Reading, Pa., 10h 6m; W. C. Seeds, of Wilmington, Del., 10h 7m; W. R. King, of Reading, Pa., 10h 8m; W. E. P. Elton, of Wilmington, Pa., 10h 9m; Edward F. Harris, of Reading, Pa., 10h 10m; Clarence Elliott, of Wilmington, Pa., 10h 11m; E. A. Keyport, of Reading, Pa., 10h 12m; George R. Adams, of Reading, Pa., 10h 13m; Geo. C. 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"The Night Owls" began an engagement at the London Theatre yesterday and played to the capacity of the house at the matinee and evening performances. It is one of the best variety companies on the road, and is always accorded a hearty metropolitan welcome. This year it is, if anything, better than ever.

"Our Social Club" was the first sketch on the long bill. It was rather better than first parts usually are, and the dialogue was particularly witty. Dave Foster, Lillian Granger, Edward Nibbe, Fanny Lewis, M. E. Nibbe and Rhene Nelson, sustained the principal parts. Catchy songs, lively dances and a shapely chorus, were the features that helped to make "Our Social Club" a go. Then came that quaint comedian, Sam Barnard, in his funny sayings and imitations. When the audience, from sheer exhaustion, ceased applauding, Dave Foster and Fanny Lewis, a capital comedy sketch team, introduced their latest specialties. They made an unqualified hit. "Our City Baseball Nine" was a laughable burlesque on the universal craze, introduced Ray Vernon, Nellie Howard, Marie Burgess, Jessie Glenn, Elita Storms, Nellie Ellsworth, Violet Griffin, Cora White, Tessie Cole.

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The two Nibbes, who followed, deserve the title accorded them, the greatest trick comedians on the stage. Lillian Granger is one of the pretty serio-comics who can sing. She was given several calls. Next was Delhauser in his remarkable frog act. He is an acrobat of the thirty-second degree, and his remarkable balancing act on a tomato can to the orchestra's melody of "Rock a Bye Baby" was unique. William Connor, Harry Turner, George Brennan and Charles Wallace, the Rison Quartet, are styled the four harmony kings, and that describes them. They could not get away until they had rendered half a dozen songs and imitated steamboats, calypsoes and banjos. The performance concluded with a burlesque entitled "Templeton," the bright particular star of which was the ever popular Pauline Markham. "Templeton" is a burlesque of the police parade. Miss Markham's statue-like pose was loudly applauded. — NEW YORK TRIBUNE, Sept. 30, 1890.

Robert Manchester - - - **Manager**
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received with unbounded enthusiasm by the audience.—COLUMBUS DISPATCH, AUG. 29.

The initial presentation of "The Limited Mail" last night was a grand triumph. It is one of the most intensely interesting and cleverly wrought productions that has ever been seen in this city.—OHIO STATE JOURNAL, AUG. 29.

The spacious Metropolitan was packed from orchestra to gallery last night to witness the first production of "The Limited Mail." The lines are bright and sparkling. The play made a distinct hit. COLUMBUS POST, AUG. 29.

Opened at Heuck's, Cincinnati, Sunday, Aug. 31, for one week. Actual receipts \$7,160. Refer to JAS. E. FENNESSEY.

AND THE CINCINNATI GREAT DAILIES FALL IN LINE:

"The Limited Mail" met with an enthusiastic reception.—CIN. ENQUIRER, SEPT. 1.

"The Limited Mail" will be one of the popular hits of the present season.—CIN. ENQUIRER, SEPT. 2.

"The Limited Mail" actually packed Heuck's again last night.—CIN. ENQUIRER, SEPT. 4.

"The Limited Mail" has made a big hit at Heuck's; the mechanical effects are alone "worth the price of admission."—CIN. TIMES-STAR, SEPT. 1.

"The Limited Mail" has "caught the town." Heuck's was packed again last night.—CIN. COM'L GAZETTE, SEPT. 3.

Heuck's, standing room only last night; attraction "The Limited Mail."—CIN. COM'L GAZETTE, SEPT. 5.

One of the most successful weeks ever known in the history of Heuck's Opera House. "The Limited Mail" is full of thrilling interest. It abounds in incidents, both comical and serious, that cannot fail to provoke applause. Its situations and climaxes are not only artistically arranged, but are so dramatic as to win the approval of the critics, as well as the public. Mr. Vance has in this new play a positive theatrical success, and unless the knowing ones are off in their reckoning, he will achieve through it, not alone a position as a dramatist, but a fortune as well. It is a play that will commend itself to the discriminating votaries of the drama and call the public to its performance again and again.—CIN. COM'L GAZETTE, SEPT. 7.

Indianapolis, English's, Sept. 8, 9, 10, heavy rain during entire engagement, actual receipts, \$2,218.75; Sept. 11, 12, 13, one night stands, \$1,612; Sept. 14-20, one night stands, no matinees, receipts \$3,838.10. (We will forfeit \$1,000, to go to the Actors' Fund, if any one will disprove these figures.) Here are stands: Columbus 14, Richmond, Ind, 15, Springfield, O., 16, Dayton 17, Piqua 18, Lima 19, Kenton 20.

"The Limited Mail" has broken the record for large houses at every stand except Dayton.

ELMER E. VANCE, Proprietor and Manager.

W. J. CHAPPELLE, Representative.

NOTICE TO MY FRIENDS, MANAGERS AND PERFORMERS.

CHARLES KENNA

(Formerly CHARLES A. MACK),
BANJOIST and COMEDIAN.

On account of the many people in the profession by the name of MACK (there are 43 at the present time to my knowledge), I will be known hereafter professionally as above. My original name being CHARLES McKenna, I will drop the M, and thus prevent some of the inconvenience which of late years has grown to a great extent. Respectfully yours,
CHARLES KENNA (formerly CHARLES A. MACK).

Three weeks at Academy of Music, Cleveland, O., Oct. 6, Smith's Opera House, Grand Rapids.

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